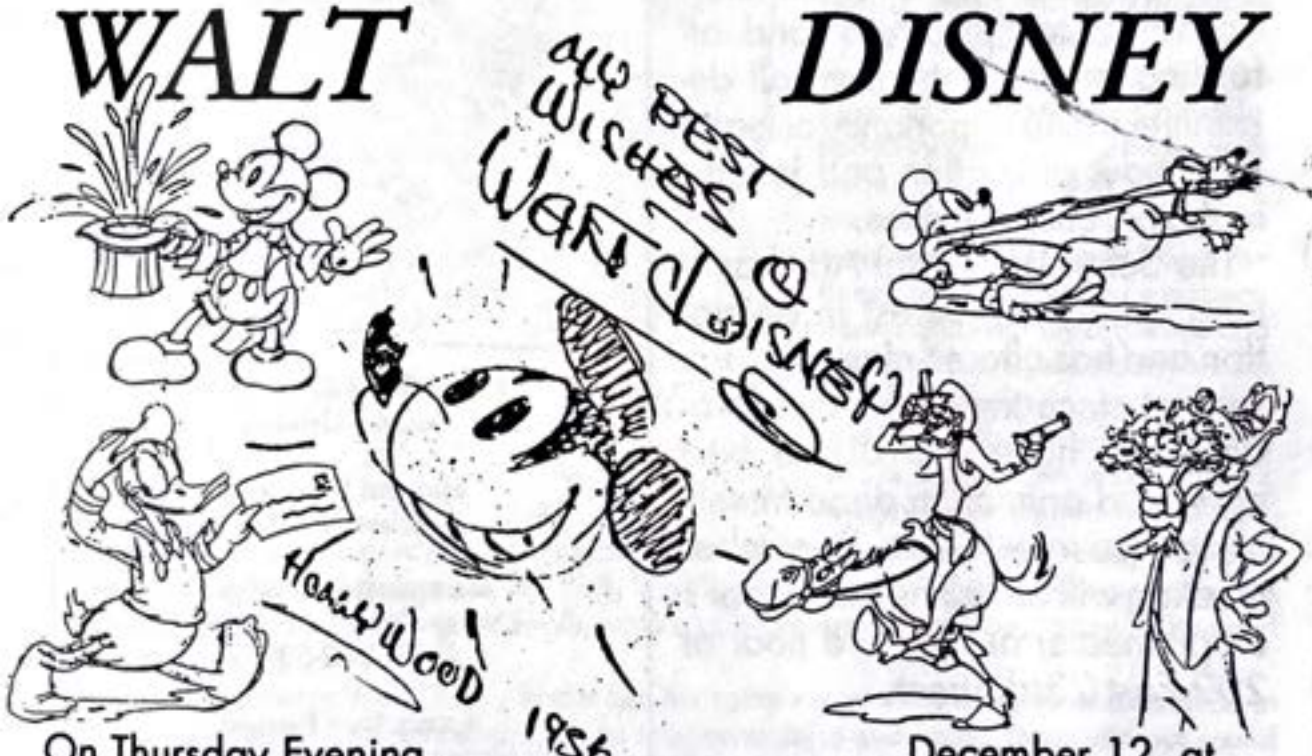
ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

PICTURING WALT DISNEY



On Thursday Evening, December 12, at 6:00 P.M. in the amphitheater (Room 311) at The School of Visual Arts, 209 East 23rd Street, ASIFA-East will recall the animation achievements of Walt Disney, during the week occasioning the 25th anniversary of his death.

Howard Beckerman will fill in the details of the Golden Years of Animation, screen excerpts of Disney films and introduce some former Disney animators.

DECEMBER 1991

ASIFA and SVA

ASIFA-East has made arrangement with Reeves Lehmann, the director of the film studies department at the School of Visual Arts, to hold monthly meetings and screenings there. This move has been welcomed by the president of the school, David Rhodes, who sees this as a way of welcoming animators to the school and affording art students, from all departments, the opportunity of learning about animation and joining in ASIFA-East activities.

The School of Visual Arts has a long history of interest in animation and has offered classes on the subject since the early '60s. Today they have one of the best equipped animation departments in the country. The December meeting will be held in the school's amphitheater on the third floor at 209 East 23rd Street.

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF THE CULTURAL COUNCIL FOUNDATION

ASIFA EAST
The International Animated Film Society (New York Chapter)
A program of the Cultural Council Foundation
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011

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ANIMATION'S BEST YEARS

Walt Disney - - - - - has double-jointed thumbs, dead giveaway of a liking for dramatic episodes. Square palms show tenacity of purpose which makes Disney a worker, not simply a dreamer. Long, heavy second finger reveals deep seriousness. The first phalange of his third finger is longer than the second, which should indicate a preference for black and white rather than color as a medium of expression.

The publicity machine never stops heralding the doings of the empire that Walt Disney relinquished when he died on December 15, 1966. Hardly a day goes by that there is not some reference to the arrival of a new film or the opening of a far-flung Disney inspired theme park. The magazines eagerly await each new pronouncement, so that it can be heralded to the world, and the financial pages, of daily papers, inform us constantly of the ups and downs of Disney Company stocks and investments.

There was a time when all of this would have been impossible to imagine. A time when Walt Disney was not thought of as a producer of live action entertainment, wild life films, weekly television shows or a creator of theme parks. In 1938, Walt Disney was reaping the praise and rewards for the recently issued first feature length, sound, color, animated cartoon, "Snow White and the Seven Dwarfs".

In a mere 10 years Walt Disney had taken his company and the medium of animation in unforeseen directions. In 1928, animation was on a dead end path. It was without sound and it lacked color. Then came "Steamboat Willie", Mickey Mouse and the Silly Symphonies. "Steamboat Willie" may not have been the first actual cartoon with sound, but it was the one that turned the animation field on its ear. All of Disney's films were not successful, monetarily or artistically, but it's worth examining them for the impact they made. The discoveries of those years not only made the Disney features possible but their strong points in the development of character, story and animation techniques, have had a profound effect on world animators whether involved with commercials, children's films, television programs, theatricals or personal productions. There are things that have been forgotten or merely taken for granted that are part of our everyday approach to the medium that took form in those years.

On the evening of December 12, at 6:00 P.M., at The School of Visual Arts, we will be Picturing Walt Disney and the halcyon years of the late 1930s and early 1940s when animation was truly golden.

KEN LIDSTER'S "BALLOON"

by M. Japhe

Photo Courtesy of Ed Arentz/Festival Films

The 1991 Festival of Animation featured an impressive array of shorts this year. Among all the offerings, "Balloon", by Canadian filmaker Ken Lidster, managed to leave an indelible impression.

His student film is an uncomplicated story about a young girl's balloon taken hostage by a balloon kidnapping, evil clown. It features the subtle interplay between two animation mediums - Model and Drawn animation. "Balloon" exquisitely blends latex/fimo (a type of clay) & drawn characters, 3D miniatures and 2D & 3D backgrounds and effects.

Lidster, a 30 year old Saskatchewan native attended Vancouver's Emily Carr College of Art in the early 80's and graduated from The National Television & Film School in London in 1991. His past endeavors in both 2D & 3D animation laid the groundwork and culminated in the unconventional approach used in "Balloon".

"Balloon" was produced over a five year period with a minimal five person crew while Lidster attended the National Television & Film School. As part of the school's graduation requirements, a film must be produced with a provided budget and a crew assembled through a cooperative system of other students. Lidster bargained with his schoolmates; he came up with a editor, sound student, and a composer. Lidster was responsible for the script, storyboard, designs, layouts, model & set construction, camera work, animation and direction.

Lidster intentionally structured the storytelling in the form of a fairy tale. Without the use of dialouge or narration, the plot unravels simply through the excellent animation skills Lidster possesses.

His versatility in 2D & 3D animation was evident even in his pre-production planning. "Balloon" was rough boarded but actually Lidster opted to finalize the boarding process allowing his dailies to dictate his next scene. His 2D background enabled him to layout the film, but Lidster insisted that when animating, he didn't & sometimes couldn't rely on the prepared key poses. Lidster designed, sculpted and performed the finishing work on the main character models, but the armitures and casted foam injected models were prepared by Aardman Animation's, Jeff Newitt. Along with the construction of the miniature set pieces, he animated the drawn artwork which was delicately set in for some of the backgrounds, effects, and even the main characters.

The characters remained as 3D models throughout most of the film. They were shot against reversed colors, the young girl's world was shot with a black background and the clown's background was white or Lidster would encircle them in a fantasy pastel animated world. In one particular sequence, the evil clown attempts to quell the young girl's fears by surrounding her with a whimsical, 2D animated circus.

Lidster's superb in-camera matting and smooth integration between the two mediums never caused the viewer to question the scenario. Despite the absence of dialogue or narration, the story plays out wonderfully due to excellent animation of the main characters. With 3D models, the conveyance of a wide range of emotions required in a silent film can be a difficult task to master. However, the interaction between the young girl and the evil clown are carefully expressed with a lift of the eyebrow, eye and mouth positions, and the gesticulation and positioning of the arms, hands, and shoulders.

Lidster admitted that the it was the balloon character that presented the most difficult challenge. Void of human features, he had to rely on the squeaking sound effects and a stretch & squash technique in his 2D & 3D animation execution. The balloon's performance gets the honors in that the viewer is emotionally convinced of its victim status and then enraptured with its mayhem, do-good heroics.

Overall, "Balloon" is a real eye opener with its wonderful storytelling, excellent drawn and model animation, and beautifully integrated effects. Unfortunately, the Festival of Animation is over in the New York City area, But next year or if it is still playing in your area, feel compelled to check this short out.

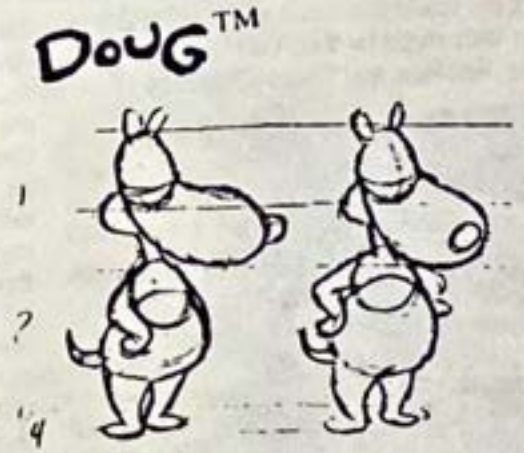
ASIFA-EAST wants to thank Ken for his fine efforts and time, we wish him great success in the coming year and in the future.

NEW YORK UPDATE BY TOM WARBURTON

A couple of weeks ago I was sitting around with a couple of friends in the animation business and the subject came up about that new animated Nike basketball sneaker commercial that's been running lately. Most likely you've seen it but if not, it stars a larger then life caricature of basketball star Charles Barkley shredding up the court and terrorizing his opponents. The first time I saw it, I was rendered pretty much speechless by the high quality animation that makes this spot successful. As we all chatted about this spot the inevitable question of which studio did it came up. No one had the slightest idea but as if to magically answer our question, a copy of Backstage Shoot that was sitting around just happened to have a story on it. For those of you who want to know, the studio is called Planet Blue and it's out in California. Anyway, this article didn't bother to mention the animators, but instead raved on about all the post work done on the project. I've got news for these people. With or without all the computer effects and highlights, it's the animators who made this spot happen.

Which brings me to the point I'm trying to get across to you. There are a lot of people here in New York who make animation happen. I'm not talking about the producers or the writers or the post production people, I'm talking about the animators, assistants and inbetweeners, the ink and paint specialists, designers and production managers. These are the people who bring ideas to life and put them up on the screen. In the months to follow, I want to bring these folks right up to you, drop them in your lap and have them tell you about themselves. I'll be going to the New York studios and showing you what their doing now and where their going later. It'll be like the Tonight Show of animation, but instead of Johnny Carson or Jay Leno, you're stuck with me.

Anyway, my first stop this month was Jumbo Studios, home of "DOUG", the new series running on Nickelodeon with "RUGRATS" and "REN and STIMPY". If you haven't heard of DOUG or Jumbo, where the hell have you been? It's only where most of New York's animation talent has been hanging out this year. While the new season doesn't go into production till January, some artists are there preparing things for the coming crew. Two such people are Dave Concepcion and Simon Deitch, who are both very talented artists but are both from very different backgrounds.



Doug TM Courtesy of Nickelodeon
©1991 MTV Networks

Dave Concepcion is an animator who has worked for some of the big names like Bluth and Bakshi, but mainly worked out on the west coast floating about from studio to studio.. When I asked him what made him leave and come to work in New York he claims that all the earthquakes in California gave his drawing such a shaky line quality that he felt he'd be a natural to work on the wiggly line of Doug. While animating is Dave's true and usual job, he was hired by Jumbo as a layout artist, mainly because all the animation for Doug is done overseas. Would he rather see Doug animated at the studio? "No," says Dave, "I think Doug is doing fine the way it is but I'd really like to see another project come in to the studio that we could do all by our selves." Dave also mentioned that he'd like a multi million dollar contract with the studio.

On a more realistic note, Dave is currently taking the character model sheets from last season and revising them to make it easier for everybody involved. "Last season we found a lot of things in the models that weren't consistent with each other. What we're doing now is adding a bit more construction to the characters so that everybody draws them the same." Once Dave has drawn his roughs of these model sheets, it goes over to his clean up artist, who just happens to be Simon Deitch.

Jumbo Pictures is Simon's first job in the animation field but it sure isn't his first experience with the art form. His father just so happens to be Gene Deitch, who was a part of Terrytoons back in the fifties and eventually the head of his own studio. Simon himself has worked in the world of underground comics most of his life and if you get the chance you ought to pick up the latest issue of RAW magazine which features a new comic done by Simon and his brother Kim, which has been deemed "masterful" and "brilliant" by reviewers. I found it pretty cool, myself.

This work in comics made Simon a natural for layout and clean up so Jumbo picked him up. When I asked him which art form he preferred he gave me this reply. "I really like doing both. If I had to make a definite choice I'd want to do my own work, of course, but working at Jumbo gives me a little more security."

Currently, Simon is cleaning up the rough drawings Dave Concepcion does. The two of them interact together on their drawings and decide what needs changing and what does'nt. From what I've seen they make a pretty good team.

But enough about these two. I recently received a fax from animation production queen Irene Cerdas over at J.J. Sedelmaier's studio out in White Plains that proves you don't have to be in Manhattan to get work in animation. Now,

Continued on Page 8

CAN CONTEMPT

by Ken Kimmelman

Can contempt be animated? Yes, it can. Ever since "Gertie– the Dinosaur" defiantly turned her back to audiences in 1914, film animation artist have been interested in animating the contempt all people have for the world, as an unconscious means of FIGHTING contempt. I am so grateful to have learned that this was my own intention, in one of the first Aesthetic Realism classes I attended in 1966, taught by the founder of Aesthetic Realism, Eli Siegel. In it, Eli Siegel humorously said, as part of the class, "Mr. Kimmelman went into animation to sublimate his desire to make fun of people." How true this was! With one part of me I loved beauty, while with the other side of myself I thought that the more ridiculous and silly I could make things, the more profound and superior I became. This, truly, is contempt, defined by Mr. Siegel this way: "There is a disposition in every person to think he will be for himself by making less of the outside world.

Contempt takes the possibly beautiful and makes it ugly. It takes the ugly and exploits it for the glory of ourselves. It is the opposite of the aesthetic drive in mind, which looks upon the even the ugliest actions, pretenses, hypocrisies and cruelties, and shows they can be used in behalf of beauty.

Illustration by Maciek Albrecht

In the early art of caricature the ugly is used this way, through humor, which makes us feel lighter while it never skimps on ugliness. For as Eli Siegel so beautifully, defines humor: Humor is the feeling that the ugly is beautiful while it is still seen as ugly first. This mysterious thing, humor, is here described with an exactness which enables us to distinguish between true humor and contemptuous derision. Great caricature is always true humor, because as Mr. Siegel writes in his description of the techniques of humor in Definitions and Comment: There is something untoward, disproportionate, excessive, unsymmetrical, in a caricature. But the disproportion itself is dealt with beautifully, or with form.

An example of tihs excess with form can be found in the way James Gillray deals with proportion, quite early. James Gillray was one of the first major political cartoonists who made caricature into an art. He lived from 1756 - 1815. His work, *"A Sphere Projecting Against A Plane"* is an encounter between Prime Minister Pitt and Mrs. Albinia Hobart, Countess of Buckinghamshire, a lady of fashion known for her elaborate parties. Gillray has an aesthetic purpose. There is something excessive; but Gillray places Albinia Hobart in the most perfect of all forms, the sphere, and William Pitt is in the vertical plane. The disproportion is included in a symmetrical form, and the relation of the excessive and the symmetrical is felt simultaneously.

People have been tormented because they haven't been able to relate their desire to honor the world, see meaning in it, which is their deepest purpose, with their desire to mock the world and see it as meaningless and ugly. I have been tormented by this. I am thankful to Eli Siegel, Aesthetic Realism and Class Chairman Ellen Reiss, for the privilege of learning, as all people will, that my deepest desire has always been to see contempt with aesthetic form. When we do, beauty, humor and sanity result. Contempt which is unchecked is the greatest danger of mind, as Mr. Siegel has been showing since October 1975, in the series "Contempt Causes Insanity," in issues of The Right Of Aesthetic Realism To be Known

In issue number eighty -five, entitled, "Self: The Three Possibilities," Eli Siegel shows what the self is looking for. Under the heading, "Proportion and Disproportion," he writes: Our perceptions go after proportion and surprise at once. This means that we wish to see the true relation of things and their true value; and yet we wish to be surprised. Caricature and symmetry are both sought by the self, for the self is both. The self feels free to increase and diminish, to create bulge and vacancy. Like all caricatures, animated

Instructions for submitting films to the ASIFA EAST ANIMATION AWARDS

Requirements:

1. Film must be at **ASIFA EAST by MONDAY, JANUARY 6th, 1992.** No film will be accepted for competition after this date.
2. A film not submitted by the production company, agency, or sponsor, must be accompanied by a letter from one of the above authorizing the entrance of the film in the film festival.
3. Application forms may be obtained by writing to the Award Committee at:
   ASIFA EAST
   c/o DICK RAUH
   11 Admiral La.
   Norwalk, Ct. 06851
   A separate form must be procured for each entry. Forms must be filled out in full. Xerox accepted as originals. Entry forms must accompany film.
4. All prints must be 16mm, either black & white or color, ½" VHS or ¾" U-Matic video cassettes. Name or production number must appear on the leader, together with name of production company. No 35mm or other screen size will be accepted. Films must be on reels and in film cans. Fibre mailing cases are optional, but ASIFA EAST is not responsible for damage to prints in transit.
5. Entry Fees must be by check. No cash or money orders. Entrance Fees are not refundable. The entrance fee is based on screen time:
   Student films.....$5.00
   Films to one minute.....$25.00
   Films over one minute.....$30.00
   (ASIFA members pay $5.00 less, with exception of Student catagories.)
   Check must accompany film, not under separate cover.
6. Only films produced after **July 1st, 1989** are eligible.
7. All prints will be sent back by insured mail, unless otherwise specified by the film makers.
8. ASIFA EAST will not be responsible for prints lost in the mail, or for damage incurred in projection, although ASIFA EAST will agree to take all reasonable care when screening prints.
9. ASIFA EAST will not be responsible for intringements of rights of prints accepted for screening by the jury.

Entries accepted from U.S. and Canada only. Canadian entries must be paid in U.S. dollars. ASIFA EAST cannot accept other international entries.

10. The decisions in all categories will be final. All awards will be made by judges selected by the Awards Committee and the membership of ASIFA EAST.
11. Prints of the winning films will be made into a reel and circulated by ASIFA EAST for showing during the year, unless otherwise specified by the film makers.
12. Awards will be given in the following categories:
    Direction
    Animation
    Design
    Concept
    Sound Track
    Student Film

    Awards will be made at an ASIFA EAST AWARDS screening on Jan. 30, 1992 at the Donnell Library Auditorium

    There may be additional awards.

ASIFA-EAST ANIMATED FILM
FESTIVAL ENTRY FORM

FILM TITLE OR PRODUCTION NUMBER: _____

running time: _____ student/ professional: _____ mo./yr. of prod.: _____

PRODUCTION COMPANY; _____

ADDRESS; _____

AGENCY: _____

DIRECTOR: _____

DESIGNER: _____

ANIMATOR(S): _____

AGENCY PRODUCER?/ AGENCY ART DIRECTOR: _____

CLIENT OR SPONSOR: _____

MUSIC: _____

SOUND TRACK: _____

VOICE(S): _____

CONCEPT: _____

SIGNATURE _____ NAME _____
(typed)

POSITION _____ TELEPHONE _____

POSITION _____

COMPETING COMPANY _____

ADDRESS _____

MAILED IN FILM CAN ONLY: _____

MAILED IN CAN AND MAILING CASE: _____

VALUATION OF PRINT FOR INSURING: _____

BRIEF SYNOPSIS OF FILM: _____

_____

_____

PLEASE TYPE OR PRINT LEGIBLY AND SEND FILM OR TAPES TO:
AWARD COMMITTEE, ASIFA-EAST, c/o BUZZCO ASSOCIATES, INC.
110 WEST 40 th STREET, NEW YORK, N.Y. 10018

BE ANIMATED?

cartoon characters have to be disproportionate, excessive, and still have form. This is what John Halas implies in his introduction to the book, *The Great Movie Cartoon Parade* - They must be drawn from simple solid elements, in geometrical proportions for easy reproduction and recognition. They must be capable of being squashed, stretched and severely distorted without losing their basic shape. Much work goes into the making of an animated character. The fact that they can go through as many as 1,440 changes in a minute of film makes it a must that the audience feel the continuity and basic form. When Max Fleischer, who made Popeye into a movie star, went to King Features Syndicate to get permission to make the Popeye comic strip into an animated cartoon, he was asked, "Out of that ugly looking thing?" And Max answered, "The funnier he looks, the better the cartoon will be." "Humor," as Eli Siegel has stated, "is the art of making the intolerable funny." Is it the relation of Popeye's ugliness to his form that makes him funny? To think of Popeye as geometry in motion is lovely, and yet one can still see a caricature of a sailor that is certainly disproportionate and excessive. In the making of animated films, model charts of the cartoon characters are made for animators to show how they are constructed, and many have been made for Popeye. Still, with all he goes through, there is always his basic geometrical structure attending, even as Popeye is beaten to a pulp by his enemy, Bluto. Do we want to feel we are the same person as we meet and undergo all kinds of situations in life? Do we want to feel clearly there is a basis we can depend on under any circumstance? Animation, by its very definition, is against contempt and death; it is for respect and life. It is the art of giving things "soul" or "anima" through motion and relation. The great success of Walt Disney's 1929 film, "Skeleton Dance" may be due, in part, to just this sense of life. Set to sepulchral music based on Grieg's "*March of the Dwarves*," it begins with two howling black cats in a graveyard late at night who are frightened by four skeletons who arise from their graves and begin to dance some fairly elaborate dance sequences until dawn, at which time they return to their graves. The "*Skeleton Dance*" dealt with death, and had us feel lighter through a sight of the world as motion and rest, symmetry and surprise. The caricatures in the film are not against life. Speed can give both humor and life. Speed can play an important part in heightening the humor and aesthetic meaning of a character. Normal recordings for cartoons frequently have been technically speeded up to make for funny and meaningful effects. Mr. Siegel has given this classic example of humor through speed from Marlowe's "*Dr. Faustus*," first reading at normal speed the great and dignified line of poetry, "Was this the face that launched a thousand ships?" Then he read it again, only faster: "Was -this -the -face -that -launched -a -thousand -ships?" Speed can help to make something lighter. In a note to his poem of 1929, "*The World of the Unwashed Dish*," Mr. Siegel writes: "The undesirable made speedy seems to be different." He-membered voices, like those of Donald Duck and Chip and Dale the chipmunks, had distortions which, when speeded up, become humorous rather than painful. Tweetie -Pie the canary is known for his speech defects, which, given speed, sounds more for life than against it: "I taut I taw a puddy tat." Through Aesthetic Realism, many persons have learned to be more conscious of the relation of the disproportionate to form and beauty. One result for me, very soon, was more effective art. The effect of Aesthetic Realism went right down to my very technique. In a Black & Decker commercial I animated for Kim & Gifford Productions, I had to make two vertical lines, one thick, and the other thin, come to life. They had to represent the personalities that had already been recorded. Right at the beginning there was the drama of closeness and clash, through the sameness and difference of the lines. The vertical thick line stands for the assertive, patronizing, know -it -all salesman, who is going to convince the thin line, which stands for the seemingly naive and meek customer, that Black & Decker is the brand for him. These feelings arise from dual contempt between sales - man and customer; remembering the definition of contempt: "There is a disposition in every person to think he will be for himself by making less of the outside world." The salesman can think the customer is buying because of his charming personality, and not because of the product. The customer has power in having the salesman work for him to make his sale. In this commercial I had the chance to give this frequently contemptuous situation an animated form. In the film, both the salesman and the customer are shown more like each other through line. Then, the thick line, the salesman, is criticised through roundness and change. The curved face he changes into makes him softer and friendlier. In the thin line, the customer, who acts passive and seemingly agreeable, can be seen a structure to the contrary; his suppressed sharpness comes out in the form of an angular face. As soon as each line is affected, it takes on the shape of a face in profile to express itself, and then quickly returns to itself, a vertical line. The design of the line is another offset to contempt which Eli Siegel explains in his mighty book, *Self and World* this way: The down and up motion of a line is like the ego given to nothing but itself. The horizontal line also is like nothing, but represents the ego going out, as an offset to verticality. Since I began my study of Aesthetic Realism, it has not only been the means of understanding art and beauty, but the only way I could have of seeing the world and life, including my life truly. Eli Siegel has seen contempt, the ugly and disproportionate in life, including my life, beautifully, with form, with good will. That is why I love Eli Siegel and Aesthetic Realism, and why they should be known by everyone.

FILMFESTIVALS

Part THREE by David Ehrlich

1) TAMPERE INTERNATIONAL SHORT FILM FESTIVAL - Only a few short films by Americans are accepted each year, but if yours is one of them, you'll get wonderful exposure at a very well-organized event, and a chance at prizes ranging up to $1500. Deadline is January 1st. TISFF, Box 305, SF-33101, Tampere, Finland. Tel (358)31 35681. No entry fee.

2) ASPEN FILMFEST SHORT FILM COMPETITION The Aspen Filmfest is in September, but this year, it has moved its shorts competition to February 27 and 28 as a separate event. Over $5000 in prize money will be awarded. Past winners of the animation awards include Bill Plympton (HOW TO KISS) and John Lasseter (TIN TOY). Deadline is December 1, and there is a $25 entry fee. ASPEN FILMFEST, 601 East Bleeker, Aspen, Colorado 81611. Tel: (303)925-6882.

3) STUTTGART INTERNATIONAL TRICKFILM FESTIVAL - Running from March 20-25, this festival is ideal for both student and experimental films. Begun in 1980 as a small experimental animation festival run by Professor Ade and his students at the Stuttgart Academy of Art, this event has grown by leaps and bounds into a world-class festival attended by serious animators, critics and exhibitors from throughout the world. It gives out more prize money than any other animation festival, it features about twelve hours of competition films with a number of fine retrospectives and information screenings. The Juries and Selection Committees are drawn from the tops in the field (George Griffin served on the Jury two years ago), the films are screened and returned in impeccable condition and within a short period of time, and the management returns calls and FAX's immediately. Student film are highly valued and experimental animation is shown to advantage along with more traditional work. Although this is not yet an ASIFA-Patronized Festival, it certainly fulfills the regulations for its being so, and I personally recommend Stuttgart as one of the finest in the world, getting even better all the time. This time around, there is a special Competition for Student Animated Films. Entry forms from students are due December 12th, and films by December 31st. Entry forms for the main Competition are due January 15th, with films due January 24th. SITF, Teckstrasse 56, D-7000 Stuttgart 1, Germany Tel: 0711 262 26 99. FAX: 0 711 262 49 80. No entry fee.

4) HONG KONG INTERNATIONAL FILM FESTIVAL This festival has set records for the number of spectators each season (over 150,000!), and although these thousands are going for the feature films, they do politely sit through the animated shorts that precede them, and such screenings have led in some cases to Asian TV sales. Deadline is December 1. HKIFF, Festivals Office, Hong Kong Coliseum Annex Building, Parking Deck Floor, KCR Kowloon Station, 8 Cheong Wan Rd., Kowloon, Hong Kong. Tel:3-642217. No fee.

The following two festivals have sent information and entry forms well ahead of their deadlines. Both events are superbly organized and I recommend each without reservation. Because these materials were sent out early, I thought it most appropriate to list both events this month, giving you all more than enough time for correspondence and preparation. I wish more festivals would get their acts together as quickly and thoroughly as have Shanghai and Hiroshima.

5) HIROSHIMA '92

One of the finest animation festivals in the world, HIROSHIMA '92 is one of the few ASIFA-patronized animation festivals left. (ASIFA withdrew its support from LUCCA last year; VARNA has ended due to the economic situation in Bulgaria; it hardly seems possible that ZAGREB can continue this year in the midst of the tragic situation there.) Meticulously organized by Sayoko Kinoshita, this August 20th-24th event already was sending out entry forms last month for a March 21st, 1992 deadline! Screenings of Competition, Information and Retrospective Shows are chosen by superb International Selection Committees (Jane Aaron served two years ago, and Paul Glabicki will serve this time around) and Juries of the finest artists award prestigious and, in many cases, cash prizes. If your film is accepted into Competition, you will be given exquisite Japanese hospitality that you will remember forever. HIROSHIMA '92 Festival Office, 4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan. Phone: 81-82*245-0245. FAX: 81-82-245-0246. No entry fee.

6) SHANGHAI INTERNATIONAL ANIMATION FILM FESTIVAL - This is another perfectly organized animation festival taking place December 5-10, 1992. With materials sent out last week, 8 months ahead of their June 30th, 1992 deadline, they have surpassed even the Japanese in thoroughness. They announce in their materials that they will return all films within two weeks after the close of the festival, and I can attest to the fact that this is exactly what they did after their 1988 event. The Chinese are hungry for fine animation. They get only DUCK TALES on TV. And though they could not understand much of what they saw in '88, they kept coming back for more and gently asked probing questions of the animators present, trying to get closer to what they were seeing. If you can afford it, go. In any case, definitely send your films. It may seem like the other side of the world (actually, it is), but air mail small packet or air mail parcel post will take only about a week. SIAFF Office, 618 Wan Hang Du Road, Shanghai, P.R.China. No entry fee.

NEWS

Turner Broadcasting System, Inc. said it has agreed to purchase Hanna-Barbera Productions, Inc. for a reported $320 million dollars.

The purchase includes libraries of more than 3,000 half-hour segments from 350 different animated series, as well as other TV motion pictures and theatrical films.

Michael Sporn Animation, Inc. published its first animation newsletter, Sporn-O-Graphics. The newsletter is designed as a forum for the artists who have collaborated on the films produced at MSA. Informative, honest and promotional oriented, Sporn-O-Graphics also encourages discussion from non-MSA artists. Contact: Michael Sporn Animation, Inc. 632 Broadway, New York, NY 10012.

Since September 1990, Warner Brothers Animation has been producing classic Bugs shorts in the Big Apple employing up to 50 local artists. But after completion of the last of their committed four 22 minute shorts for CBS, Bugs may be packing his carrots and hitting the road. The unit on Ninth Avenue brought back a type of squash and reaction not seen often and many veteran and young artists were happy to rethink the tediously rewarding craft. Although it is not certain if Warner Bros. will produce anymore shorts in New York, it is certain the shorts will not be done at the present location.

Recently, CBS aired a television special titled "The Last Halloween", from Hanna-Barbera Productions. The half-hour television special featured five-and-a-half minutes of computer character animation in live-action scenes with live actors.

The 3-D animation of the four Martian characters were produced by Pacific Data Images (PDI) and has set new standards for screen animation of 3-D characters. Hanna-Barbera president, David Kirschner, says, "This is a breakthrough production... because it's the first time computer imagery has played a major role in a long-form, live-action project for television."

NEW YORK UPDATE

Continued from Page 4

most of you already know that J.J. was R.O. Blechman's right hand man at The Ink Tank, but eventually he split off to form his own studio. As it turns out, Irene left the Ink Tank as well and became the production manager at Sedelmaier's new studio. From the looks of the information she gave me, this studio is keeping good and busy.

In only less then a year Sedelmaier has pumped out spots for Nickelodeon, Bugles snacks, Hess trucks, and a variety of other interesting clients. As you read this now they're hard at work on a new international campaign for 7UP starring the too cool for words Fido Dido. Also in production are spots for Nickelodeon starring the character Artman, who they describe as a "cross between a funky soulster and Salvador Dali". If you've been watching the new Nicktoons on Nickelodeon you've already seen this guy getting wild and crazy courtesy of Doug Compton's fine animating.

At the studio nowadays J.J. has a crop of people working who should sound pretty familiar to those in the business. Among them are Tony Eastman, Jonathan Royce, Jean Pierre Jacquet, Jan Svochak and , of course, the lovely Irene Cerdas, who kindly provided me with this information to bring to you. In the future, I'll be talking with some of these people and telling you all about them and what they're up to.

Well, I think that's enough info for you on the New York animation scene. Next month I'll be telling you about Buzzco Associates. While things are not as busy as usual in the world of commercial animation, the team of Candy Kugel and Vincent Cafarelli are keeping themselves busy on a game show for the Children's Television Workshop and a spot for WAZU radio in Dayton, Ohio. Inbetween all this mayhem they are in the production of their fourth and latest independent film entitled "We Love It". They tell me it's a real scream so keep an eye out for it. I'll also have word on some of the other studios and who's working at them. Till then I'll just try to keep myself out of trouble.

EAST COAST INDEPENDENTS

David Ehrlich

I'm beginning a new column on the independents, I was suddenly struck by the real ambiguities of that term. Independent of what?

Of a studio? Of working for someone else? Of a commercial mentality? We all seemed to agree on what we meant fifteen years ago, because so few of us were really focused upon the marketplace. In the intervening years, however, raising families, paying for health insurance, and even funding our next personal film, grew more and more difficult without some nod to the commercial world. MTV, Colossal, and FOX have given a number of fine animators a chance to earn their living by creating animation that is, although not personal work, still quite interesting and often artistically fulfilling. A few weeks ago, one animator who still thinks of himself as independent said to me, " I don't work for these people full-time, only when I need the money. And as soon as I make enough to pay the bills, I'm going back to my personal film."

Perhaps the term, independent, is no longer appropriate when used to describe an animation artist. We all live in a continuum of time, with varying needs and ways of satisfying them. We might be more independent of the marketplace at one moment (when our bills have been paid, for example, or when we are healthy and have enough savings to cover our next film) and then more dependent on it if our child becomes sick or if our camera needs expensive repair. Aristotle wrote that to judge whether a person is "happy", one must look not at a particular moment in life, but at the sum total of one's actions and feelings and thoughts. Similarly, in the context of understanding an artistic identity, because life is so complex, with so many twists and turns, it seems more important to look at the sum total of an artist's life and work rather than at any particular moment in it. And it is with this vision that I momentarily beg the question of who is an "independent" and continue on with the column. Before doing so, however, I wanted to open this column to all of you out there. What do you think about this discussion? Is it even relevant? How do YOU maintain your own feeling of independence? We'll try to print your replies, even if they're anonymous. And mostly, I need your NEWS: what you're working on, what you've finished, the awards and grants you've won, babies created and houses built. I have NEWS from only one independent animator this month, but with your help, I'll have more next time.

PAUL GLABICKI will have a major exhibition of his paintings, animation cycle compositions for multiple computers/monitors and a huge wall installation, set to open on December 13th at the Carnegie Museum of Art, in the midst of the Carnegie International, in Pittsburgh. He was also invited to serve on the International Selection Committee of HIROSHIMA '92. He recently returned from Tucson, Arizona, where he did a large master class on computer animation, a genre in which he's been working only the last two years. He still continues his full-time teaching work at the University of Pittsburgh.

SEND IN YOUR FILM

AMERICAN FILM AND VIDEO FESTIVAL
One of the oldest major competitive festivals for nontheatrical film & video in United States. Deadline: Dec. 2 (submissions after Dec. 2 and before Jan. 3 pay $25 penalty). Contact: Kathryn Osen, American Film and Video Festival, AFVA, 920 Barnsdale Rd, Suite 152, La Grange Park, IL 60525-1600;708-482-4000; fax:708-352-7528.

ASIFA-EAST ANIMATED FILM AWARDS
Jan. 30, NY. ASIFA, international society of animators, founded in 1961, awards for direction, animation, design, concept, soundtrack and student.
Deadline: Jan. 2, Contact: Richard Rauh, 11 Admiral Lane, Norwalk, CT 06851; 203-847-4740

ATLANTA FILM AND VIDEO FESTIVAL
Competitive festival, now in 16th year, awards in dramatic, experimental, animated, documentary, student, and other categories.
Deadline: Jan. 3. Contact: Atlanta Film and Video Festival, 75 Bennett Street, NW, Suite M-1, Atlanta, GA 30309; 404-352-4254.

CLEVELAND INTERNATIONAL FILM FESTIVAL
Program includes independent films series of shorter works.
Deadline: Dec. 31. Contact: David Wittkowsky, Cleveland International Film Festival, 6200 SOM, Center Road C20, Cleveland, OH 44139; 216-349-0270; fax: 216-349-0210.

NEW DIRECTORS/NEW FILMS
Mar., NY. Prestigious festival established in 1972. Shorts programmed with features. Entries must be NY premieres. Cosponsored by MoMA's Dept. of Film and Film Society of Lincoln Center, which presents NY Film Festival. No entry fee; entrants pay shipping. Formats: 35mm, 16mm; preview on 3/4" and 1/2".
Deadline: Jan. 6, Contact: New Directors/New Films, Film Society of Lincoln Center, 70 Lincoln Center Plaza, New York, NY 10023-6595; 212-875-5610; fax: 212-875-5636.

THIRD WAVE INTERNATIONAL WOMEN'S FILM AND VIDEO FESTIVAL
Invitational compilation of recent features and shorts by international women.
Deadline: Jan. 6. Showcase contact: Claudia Sperber, 3402 Randolph Road, Austin, TX 78722; 512-474-4337. Festival contact: Third Wave Women's Film and Video Festival., Women's Media Project, Box 49432, Austin, TX 78765; 512-442-5760.

US ENVIRONMENTAL FILM FESTIVAL
Films and videos on environmental issues eligible for competition in third international festival.
Deadline: Jan. 6, Contact: Jeanne (Jan) Sauer, film coordinator, USEFF, 1026 West Colorado Ave., Colorado Springs, CO 80904; 719-520-1952; fax: 719-520-9157.

IMAGE UNION
Seeks documentary, animation, narrative, comedy and experimental tapes 25 min. and under for broadcast. Pays $25/min.. Send 3/4" tapes to: Jamie Ceaser, WTTW, 5400 N. St. Louis Ave., Chicago, IL 60625; 312-583-5000.

BRAVO'S COMMUNITY CINEMA
Will offer Independents an opportunity to be reviewed by local media as well as to reach a large audience. Although the national show is concentrating on showcasing feature-length films, all types of film and video, from documentaries to experimental shorts, will be considered.
Contact: Bravo's Community Affairs Department, 150 Crossways Park West, Woodbury, NY 11797; 516-364-2222.